

Post-30-

Information Strategy Division, Office, Chief of Public Affairs,
Department of the Army

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By Sgt. Maj. Gary G. Beylickjian (Ret)

Then along came Frazier

They were called "house organs," those stodgy and stuffy publications—mostly newsletters and magazines—gushing out of institutions, with hopes that someone, somewhere, somehow would pick up an issue and read. How else could a staff justify its existence, certainly not for its creativeness.

The Army—like many organizations—has had its fair share of gray pap and pulp. The Army still has a few, and I wonder who has the time, intellect and sophistication to wade through dull, drab and dreary pages.

But the Army had a few small-format pubs that had great potential of being among the very best in their field. All that was needed was an editor with drive, creativity, high standards and an arm full of bold and innovative ideas.

That someone was Spc. Mitch Frazier, a J-Award winner, formerly with the Fort Benning BAYONET. Frazier focused on making the GLOBE, the magazine voice of the Defense Language Institute in California, a product the school, faculty and students would pick up and read and be enlightened, informed and entertained.

He did some research into magazine layout and content and learned quickly that a magazine is not like a newspaper or newsletter. It's unique, a different package. I threw a few words his way: use your creative talents, write for the troops, develop a bold design, but go slow and don't come up with any surprises; they're for birthdays only. He took the advice, except for the slow and surprise part.

Surprise! The GLOBE came in third in the magazine category of the 2000 KLV competition. As for taking it slow? Forget it. At the speed it's going, there's no way to stop the GLOBE. -30-



JB



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Photographs In Army Newspapers Seeing what you mean

By Sgt. Maj. Gary G. Beylickjian

A picture can say something that words alone cannot say or can't say adequately. It can lure the reader by its sheer interest or beauty. It can lead the eye through all the areas of a publication. It can create a mood that will make the reader more receptive to our written message. —Dr. Edmund C. Arnold



Photo by
Gail Anderson,
HERALD-POST

Photographs have become a strong visual force in our lives. Whether postcard, snapshot, slides, digital images or photos on a newspaper page, we are drawn to them. We enjoy looking at pictures.

Our society has become visually oriented. Almost everything we do day-to-day ties in to hundreds of visual stimuli around us— in and out of home.

We think not in terms of words and phrases, but in images. Pictures affect our perceptions; perceptions affect and often control our attitudes. We seek a "clearer picture" of an event or statement, and we often ask for verification: "Do you see

what I mean?"

Pictures are a powerful tool of communication—whether exchanging ideas or transferring them. And through the decades, photography has become a language in itself.

This has become increasingly evident in mass media publications, including Army newspapers. The reliance on photographs to further support and convey information has increased.

Great photos have the ability to instantly draw readers' attention, and the one photo that expresses emotion steals most of the attention. Great photos attract; poor ones, distract.

Good photos are magnets that pull the reader into the page and through its many offerings. Thus, the need by Army editors to demand and select the best picture with the finest quality.

Most editors will agree that the success of their newspapers depends a great deal on the quality of the photographs. Unfortunately, a handful of post and unit newspapers can boast of having creative and enterprising photographers on staffs. Staff cutbacks certainly haven't helped.

Not until the 1950s did Army newspapers truly appreciate and understand the value and importance of quality photography.

Almost everything photographic was provided by members of a division Signal Corps Photo lab or installation Post Photo Facility. Members of those services were trained to photograph historical and other official happenings and not always for publication purposes, although many pictures taken by these photographers appeared in Army newspapers.

Photo facilities had other, often more pressing, requirements besides supporting Public Information objectives. This frustrated many PI shops in need of quick prints with publication quality for fast-approaching deadlines.

By the mid 1950s, PIO shops sought to enhance their photo needs by attaching photographers who claimed photography as a hobby or job in civilian life. Many of these shops had their own cameras, bought their own film and chemicals and set up dark rooms, some with the latest and best equipment.

These soldiers were known as PIO photographers, and many were given uniform tags to identify themselves. This assignment process at the divisional or lower level continued for several decades, and a marked improvement in photo publication quality was soon obvious.

The Army has always offered and encouraged enterprising photographers to master their craft if they were willing to work hard and keep up with the latest techniques.

DINFOS made the biggest difference when it began instructions in photojournalism starting in the late 1960s. An entirely new breed of visual journalist was born, a pencil



Pulling the reader in the page is this "real-life" photo of a soldier discovering what tens of millions of soldiers before him learned during gas chamber drill. The photo was shot by Spc. Roderick A. Berry and appeared in IRONSIDE, 1st AD, Germany.



Signal Corps photos in the HAWAII LIGHTNING NEWS, circa 1956. Years later this paper was renamed TROPIC LIGHTNING NEWS, attached several creative photographers to its staff and went on to become one of the most dynamic unit newspapers in the Army. It was the voice of the 25th Infantry Division, Schofield Barracks, Hawaii. The paper closed its doors several years ago.



The Army's 7th Infantry Division, located at Camp Casey, Korea, listed several enterprising photographers on its PIO staff to support the division paper, BAYONET. These great shots spread appeared in 1959. Note framing techniques, points of interest and angles, long shots, medium and close ups.

in one hand, a 35mm camera in the other. That in itself was a quantum leap.

For years the Army's official camera was the 4x5 Speed Graphic. Although 35mm was used by some Army photo labs, only 4x5 negs were considered official. Some PI (now PA) shops converted to 2.25 x 2.25, 120 film, and purchased twin-lens cameras. But photos taken by PA shops years back rarely became part of the official Army repository, although many historic events were captured by PIOs on smaller-sized film.

Today, the focus is on the digital camera, although negative film is still part of the inventory and used by photographers. Digital photography has taken hold and making leaps.

Its immediacy and enhanced quality allow for reshoots, if poor composition is noticed. And quick downloads and enhancements via software darkroom techniques add further to the acceptance of digitized photography.

Cameras and other equipment have changed, but many of the staid and stodgy photo composition techniques remain. The grip and grins, space-wasting setups and unimaginative poses are still seen in many papers. The two below right are classic "grip and grins" which continue thanks to a band of unimaginative photographers.

Here are some points to ponder when dealing with pictures in Army newspapers, newsletters and magazines:



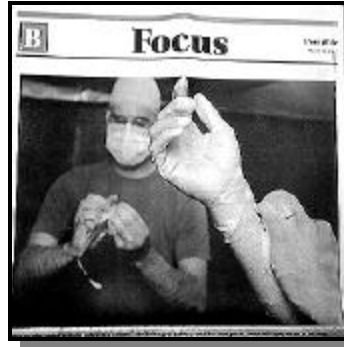
Avoid what has been called the "photo clichés"; two are shown at right. The "grip and grin," and the inevitable "mug shots." Avoid these shots, but if you must take them, back them up with action poses, or those showing something that reflects the reason the person is cited.



Make pictures say something. Simply standing mugging the camera says only the subjects can smile and shake a hand at the same time. Avoid static shots—those without people. Get action on film.



Aim for a clear, sharp photo with enough contrast to ensure details can be brought out distinctly. Avoid busy foregrounds and backgrounds. Too many details in a photo can distract readers.



Stealing readers' attention is one function of photographs. This grabber was taken by Anna C. Peterson, staffer with Fort Bragg's PARAGLIDE, and published March 29.



The Fort Leonard Wood GUIDON, known for its superb layouts and creative photography. Pfc. Chris Charlton took these outstanding photos, using a mix of angles and camera distances from long shots to close shots. This page appeared March 8.



The "grip and grin," the "eyeball to eyeball" poses are alive and well, thanks to a group of photographers who must be insisting on shooting award pictures the old-fashioned way. Perhaps someone will invent shutter locks that will prevent these poses from showing up on film.



If a photographer must shoot a group, get members close, aim for tight shots and save space. Or crop tightly before putting such pictures in print. If a group shot is a must, keep the number to five or less in a scene.



Some photographers don't have a clue when to photograph two or more persons in a ceremony. Perhaps this can help, courtesy of Maj. Gen. Sidney C. Wooten, a former post commander during the 1960s. The general insisted that all presentation and group photos be counted down orally before shooting. The photographer had to explain to the gathering that he would snap the shutter after counting down to one from three. On the count of two, everyone had to smile and on the count of one, the shutter would snap, the flash would go off and the occasion would be set forever in silver.

The technique worked perfectly. Pictures looked great and everyone in the photo had a beautiful smile. The photos were not used in the post paper, but were presented as gifts to awardees and guests. The general was happy; the PAO was thrilled; the paper's editor looked skyward and gave thanks.



Photographers should always be aware of lighting and background. One common pitfall is to place dark complexioned persons in front of a dark or black background or very light complexioned persons in front of white or glaring background. The photographer has the stage and should, in the few minutes he has to take the shot, literally call the shots—by using good posing techniques.



Photographers should shoot from various angles for emphasis. Variety in photography is just as important as in copy. Wasted space whether in front of and between persons should be reduced when possible. Move people closer if possible. The photo at right is an example of "photographic dead space." Of course, many photos are shot on the spot, but an enterprising photographer spends most of his time searching for angles and backgrounds to avoid. The point is to capture the moment in the best possible setting.



Top—Here's one novel approach to the standard "grip and pin" promotion photo. Here a husband and wife pin silver leaves on each other. Photo was taken by Susan Norvick and appeared in the Fort McPherson SENTINEL April 6.



Top—A good archive photo—and nothing else. The photographer should have moved closer to fill the frame. Space is wasted in many areas of the photo. *Below*—The area between subjects is wasted. Photographing from the side of the person left would have brought all subjects closer. *Below left*—Blurred action shots indicate motion. Most photos should be sharp to allow good reproduction and for detailing definition between objects.



Selecting and editing photographs

What should an editor look for when considering a photo for publication? He should ask:

1. Is the subject or event in the photo news?
2. Does the picture have photo clarity—that is, is it sharp, carry sufficient contrast and detail?
3. Will it reproduce well, fully understanding the capabilities and limitations of the printing presses used in producing his publication?
4. Does the picture have reader interest and significance?

Editors should judge the newsworthiness of a photograph by the same standards used for a news story. Does it inform, interest and entertain. In fact, the same elements should apply: immediacy, proximity, consequence, etc.

The photo should be sharp—that is, clarity in details and sufficient contrast between highlights, middle tones and low or dark tones.

Reader interest is a key factor, and most readers are drawn to photos expressing emotion, human traits. But emotion is not the only qualifier that appeals to readers: artistic is one, composition is another.

A good photographer will attempt to combine these and other qualities in varying degrees in his photographs. Certain photos, especially those tied to significant or historical events, will merit publication regardless of their composition or reproduction qualities.



This well-framed photo was taken by Sgt. 1st Class Eric Lobsinger, ALASKA POST, January 5, 2001.



Photo by Valerie VanKleeck, POINTER VIEW, West Point's weekly tabloid. This photo, part of a two-page feature, appeared June 16, 2000.



This outstanding shot, by Spc. Heather Griggs, Fort Bragg PARAGLIDE, is one of the better photos, with built-within emotion. It appeared January 25, 2001.

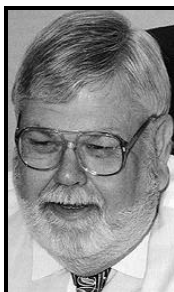
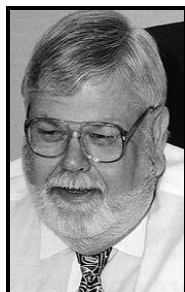
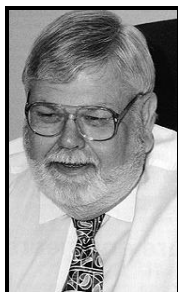
Cropping

Pictures, like copy, require editing or cropping. Copy editing cuts verbal deadwood, cropping eliminates visual waste—that is, material superfluous to the main peg or theme.

Creative photographers often attempt to crop through their camera's viewfinder, but not all events allow time to cut extraneous material. Cropping must be done in darkrooms, through photo editing software or by the old-fashioned way known as scaling. The method is irrelevant, eliminating wasted space is.



Top right—This effective head shot and crop was made by Sgt. Kap Kim, staffer with the Fort Hood SENTINEL, was referred years back in Army journalism as the "TV crop" because of the tight crop around the subject's head. The term was used only for mug shots. The CRUSADER, 98th ASG, Germany, is a frequent user of the "TV" crop.



At left are samples of only three possible crops that could have been made of the photo at upper left, which appeared in an Army newsletter. Head shots should be tight. Such photos can be set a column wide or as a thumbnail. Dr. Edmund Arnold has stated many times: "Portraits should show what a person *is* like, not what he or she *looks* like." -30-

A list of some creative photographers

We see their credit lines under many extraordinary photos and witness their excellent visual interpretations of events. Here's a list of a few Army Master Craftsman of the Visual Word—Visual Communicators.

Valerie VanKleek—POINTER VIEW
Staff Sgt. David E. Gillespie—WHEEL
Paul Haring—PENTAGRAM
Paula Guzman—TRAINING TIMES
Paul Disney—BELVOIR EAGLE
Kevin Hynes—PRAIRIE SOLDIER
Carol Cummings—SOUNDOFF!
Spc. Amanda Glenn—SINE PARI
Spc. Neil C. Jones—TRAVELLER

Spc. Jonathan Wiley—WHEEL
Lucille Anne Newman—PARAGLIDE
Paul Adams—WILDCAT
Sgt. 1st Class Eric Lobsinger—
ALASKA POST
Spc. Chris Smith—DESERT VOICE
Sgt. Jon Creese—SINE PARI
Ed Banyan—SOUNDOFF!
Spc. Kiandra Kaiser—PARAGLIDE

Karl Weisel—HERALD UNION
Spc. Peter Fitzgerald—GUIDON
Larry Reilly—TRAINING TIMES
Spc. Kenneth Rockett—WHEEL
Ed Quimby—THREE STAR FINAL
Spc. Erika Gladhill—TRAVELLER
Pvt. Nate Jastrzemski—POINTER VIEW
Spc. Carmen L Burgess—PARAGLIDE
Spc. Heather Griggs—PARAGLIDE

ProTalk

Essays on Army journalism by and for Army journalists

IPC Coordinator Offers Award-Winning Tips

By Robert Crockett

I watched the contest judging for the Military Photographer of the Year March 14 at the Defense Information School, and I was a photography judge in the Keith L. Ware Journalism contest earlier that month. Both competitions make heroes out of hard working Public Affairs and Visual Information image makers from around the world. I was proud to be a part.

Army journalists can be proud too. Some fine images are being produced by photojournalists around the world. Although they aren't walking away with photography honors, they are competing. What's needed is a perspective: a way of getting out of the box and looking at what others are doing and what training is available.

The first step is desire. The second step is to read further and then talk to supervisors about what they have learned. There indeed are some golden opportunities to showcase the Army and all its vitality. But first let's explore one of the most prestigious contests of all.

The Military Photographer of the Year annual awards program is designed to recognize and reward military photographers and videographers for their achievements in furthering the objectives of photography within the military. This competition is officially sponsored by DoD's American Forces Information Service with assistance from the National Press Photographers Association.

Eligibility for this program is open to active duty, Reserve, and National Guard enlisted personnel of the five Armed Services holding the MOS, NEC, or AFSC of photographer, *journalist*, photojournalist, videographer, or equivalent.

Three hundred and twenty-five photographers, videographers, journalists, and photojournalists submitted 1,652 entries in nine still categories and 76 entries in seven video categories. Participants by service were Navy-102, Air Force-80; Army-46; Marines-37; Coast Guard-5; and Reserve/National Guard-55.

The Navy has won this contest six times in the past 10 years, including the new champion, JO1 Preston Keres, All Hands magazine. The Army has won seven times since the first contest was held in 1960. The last big win was Spc. Manual Gomez, photographer, in 1979.

This year, of the 53 photography certificates only one will be mailed to an Army recipient: Spc. Adrian Bailey, Honorable Mention, Combat Camera.

Encouraging Word

Another encouraging point for Army journalists and photojournalists is that the level of work produced this year was extraordinary. Not to minimize the winners of past, but the overall submission rate and quality once resembled current technology stocks on a price graph: spiraling downward. That recession five years ago was followed by a steady increase in professional-level submissions.



So why am I encouraged? First, the overall number of Army participants was up by 30 percent from the previous year. Some were worried the number would stagnate or drop, while the other services soared ahead. This was not the case.

Look in post publications around the world and you can see journalists making pictures: good pictures. Visit the Joint Combat Camera Command web site and you'll see every major Army exercise, deployment, and peace keeping efforts well chronicled.

But the MILPHOG judges, those who review Syracuse University photojournalism program portfolio submissions, and even the KLV judges are not impressed by documentation. Photo technicians get the job done, but it's the artist, the "shaman" who tells stories which live forever in our minds. This almost telekinetic ability to make photographs speak is what photojournalists do. Whether they are civilian region clip art winners with the National Press Photographers Association or a private getting her first cover on the feature section of a post publication; the mantra is the same.

Did the image or images speak, convey, evoke what the MILPHOG judges were concerned about. The three judges had absolutely no idea who the photographer was and cared even less about the service. There were some Army images which survived a first look; but even fewer survived a second; and only one, Bailey, got a third look. It was not a complete wash out.

The KLV Judging

The KLV judging was promising as well. Here are excerpts from my critique:

#1. In your opinion, what did it take to win a 2000 KLV award? *"It took two things to win. A competitive edge both with photography and writing. The second is to win over others who also have a competitive edge with photographs and writing. More clearly, those who understood the nature of competition were the ones who shot for winning images and wrote copy on a higher level."*

#3. In what areas do you think journalists need to improve? *"It's simple, editors and supervisors need to focus on willing and interested candidates, those soldiers who want to do well and have shown pride in their work. Train them or get them trained. There won't be any miracles here until these soldiers have reason to raise their standards as writers and photographers. It needs to be personal, first. They need to want to be like somebody who is on top of the world in their career field. I personally know of no other way to get the resulting high level work."*

#8. What was your overall opinion of the entries? *"There is movement. And that movement is positive. What is surprising is that many of the standout entries were E-3 and E-4s and none had attended the Intermediate Photojournalism Course. I may be premature, but we might have a new wave of photojournalists looking for and in need of mentors and training opportunities."*

IPC Available

One such military training opportunity has been a precursor to Syracuse University: the Intermediate Photojournalism Course at DINFOS.

For the past 25 years IPC has cross-trained journalists and photographers and launched photojournalism careers for countless soldiers, sailors, airmen, marines, coast guardsmen, and civilians. The services request annual quotas with an overall class size capacity of 16.

It is an eight-week advance course held four times a year at Fort Meade, Md. The basic concept is to cross train well enough that either could do the basic job of the other. The Army once awarded an additional skill identifier J8, but no longer. The Navy still

grants a new NEC, that of photojournalist. This intense training with nine credit hours, is modeled after profession seminars, university-level courses, and uses cutting-edge technology. Electronic imaging is heavily emphasized. It is without question the most practical way to build a portfolio for SU submissions. A significant number of SU grads are also IPC grads.

So what is common in all photographs that judges at both ends of spectrum, MIL-PHOG to K LW, would agree on? If documentation or snapshots belong in digital software catalogues and family photo albums, then how do you create enough visual interest to catch the attention of judges and readers alike? How do you become a top shooter even if you're mainly a writer?

Composition Tips

Here are some things to think about:

In a general sense every photograph is composed, no matter how badly or how unconsciously. Even the snapshooter takes the time to align the subject. Composition on a higher order is often the only difference among photographs taken by different photographers of the same subject at the same time.

Therefore, good composition could be called the secret weapon of visually aware photographers. They produce consistently pictures of superior graphic quality compared to those made by a less knowledgeable photographer.

Composition is an elusive concept involving such factors as: camera position, selective focus, angle of view, and proportion. Each is an element of choice to be used the right way at the right time. If the correct elements are used incorrectly or not used at all, the photo will appear disorganized. The point is to create order out of surrounding chaos. The purpose of composition is to emphasize a photograph's center of visual interest and, if possible, increase the image impact on the viewer. It is as essential as focusing and exposing.

Composition, however, is not a step-by-step procedure. The photographer must give simultaneous consideration to all the different aspects of his picture because they are inseparable.

Camera position (angle of view, subject distance, etc.)
Background (foreground, horizon)
Proportions (cropping, horizontal, vertical)

A beautiful subject does not necessarily guarantee a beautiful picture. Spectacular landscapes often do not turn out nearly as wonderful for one important fact: the eye and the camera see things differently.

The eye is selective to only those aspects of interest to the viewer, disregarding the rest. Human vision is binocular and stereoscopic (depth): The camera is monocular (flat) and two dimensional. A photograph is viewed at a single glance out of context with its surroundings and without sensory support. Try to capture the heat, the smell, the sound. When fill flash is used the subject appears lifted from the print, creating an illusion of depth.

Organization of photo's elements is a key factor in making a better photograph. The conscious decisions a photographer makes concerning what he is going to include and exclude in the photograph can make that image strong or weak. While there are no hard-and-fast rules regarding composition, there are some ways to help a photographer make stronger images.

♦ Subject Distance

- ✓ Isolate the subject
- ✓ Fill the frame
- ✓ Eliminate distractions

♦ Cropping

- ✓ Should appear natural
- ✓ Comfortable space around head
- ✓ Avoid cropping people at joints
- ✓ Neck – best to include shoulders or tight on head
- ✓ Leave room in front of subject
- ✓ Don't cut important information

♦ Rule of Thirds

- ✓ Mentally divide the frame into thirds, horizontally and vertically.
- ✓ Where these lines intersect are the focal points.
- ✓ The center of interest, your subject, should be placed at one of these points.
- ✓ Place the dominant element or subject in one of four places, called focal points, to allow room for the subject to move into the picture.
- ✓ Though you should avoid centering your subject, sometimes it works to your advantage and strengthens the image.

♦ Lighting

- ✓ Illumination is a must to make a photograph.
- ✓ Determine which type of lighting will make the best photograph and properly expose for that
- ✓ Type of illumination.
- ✓ The three primary lighting directions are: front, side, and back.

♦ Center of Interest

- ✓ Viewer's eye goes directly to that center of interest
- ✓ Usually dominant or largest element or sharpest part of photo

♦ Angles and perspectives

- ✓ Point of view for the subject
- ✓ High or low
- ✓ Close or distant

♦ Patterns & Repetition

- ♦ Silhouettes
- ♦ Lines of force
- ♦ Leading lines

Composition is defined as “giving form by putting together.” It is usually the most effective and often the only way in which a photographer can express his individuality. Photographers intent on developing their sense of composition should study a variety of paintings and other art forms. What distinguishes one painter from another is not necessarily their tools, but their vision of the world and how they give form by putting together those story-telling elements. Photography is no different.

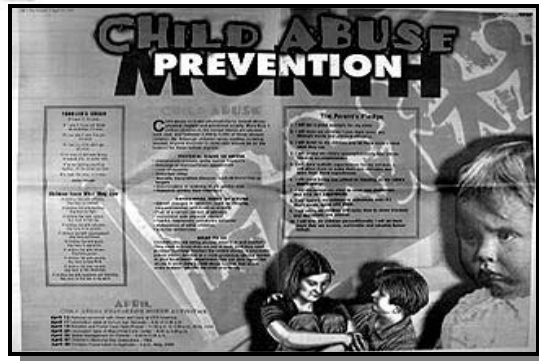
All journalists remember something about their training at DINFOS. Whether they processed film in the darkroom or sat at a computer terminal and downloaded from a digital camera, that photo training had two purposes. For those who had art talent, it had an immediate effect and became part of their repertoire. For others, the joy, magic and power of photography were not appreciated until the secret was unlocked.

That secret, which I discovered at my second duty assignment, was that journalism had already given me the keys to unlocking the secrets to photography. All I had to do was make the connection. For example, details are vital to a good feature story. It is fundamental for a good feature series of photographs. Careful study and meticulous photo training enabled me, as it can for most journalists, to cross over and see the world differently. My writing also improved.

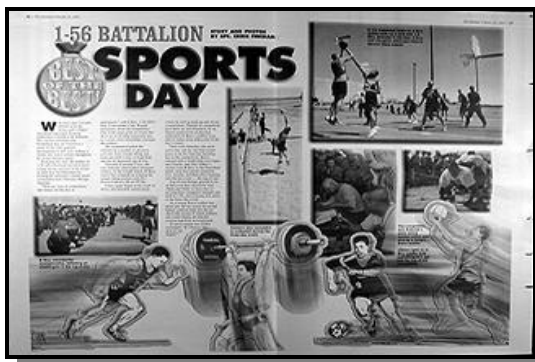
That's why it's not so unusual that journalists win the coveted MILPHOG crown. J01 Keres is a journalist and so was J01 Robert Benson, last year's winner.

What encourages me even greater for Army journalists who take photographs is the first MILPHOG winner 41 years ago wore an Army uniform. His name was Pfc. Jim Vestal.

(Editor's Note: Robert Crockett is the Intermediate Photojournalism Course Coordinator at DINFOS. He is a retired Army Public Affairs specialist, a KLW award winner, a Syracuse University graduate, European STARS & STRIPES photojournalist and a MILPHOG runner up three years in a row.)



Left—The word is out. Commercial TV and radio stations are talking about the increased use of Ecstasy in the military. Several—certainly not enough—Army newspapers are also getting the word out about the dark side of this dangerous drug. Two who did are the Fort Drum BLIZZARD, top (March 22) and Fort Lewis' NORTHWEST GUARDIAN (March 15). More is needed on pages of Army newspapers. Right—Child abuse articles need repeating because incidents continue. One of the best presentations appeared in the April 12 Fort Bliss MONITOR.



From left— The Fort Bliss MONITOR with this excellent combination of photos, artwork and story by Spc. Chris Fincham, published March 29. Right—A headline may not read by some as intended, especially when colloquial terms are used. Here's an example that appeared in the April 13 PENTAGRAM. It was a review of "Blow," a movie about drugs. The reviewer obviously thought little about the film and expressed his feeling with the help of a colloquialism, "suck." Such terms are part of our daily conversations and in some of our writing, yet carry various connotations that mean different things to different people—especially when age is a factor. Care in the selection of words is important to ensure exact meaning. This example is known as a "two-way headline," that is, it can carry dual meaning and interpretation.



Must we wait until a dependent child is battered and bruised or a dependent wife is injured or killed? Must we wait until drunk drivers maim or destroy lives for the sake of another drink? Should we ignore the fact that certain drugs are once again finding their way into the rank and file and have the potential of causing serious harm to fellow soldiers?

Why do we persist on ignoring the obvious when it's right in front of us in boldface letters? Yes the Army does have men and women with personal problems, and by addressing problems through post and unit newspapers, perhaps soldiers will read and discover that their habits and actions can affect negatively more than themselves. Open and frank discussion of real-world issues can help deter or prevent the abuse and misuse of alcohol, family members and deadly drugs. Such discussions put readers on notice that the command is seriously concerned and will act.

Many post papers pay mere lip service to these issues, discussing them only when required as monthly Hot Topics. For a select handful of Army newspapers, problems are ongoing and so too is the need to address them.

Left—The Fort Stewart FRONTLINE has done a commendable job tackling issues now in the spotlight. Sports editor and writer, Spc. Stephanie L. Carl seems to be on a crusade to inform and enlighten the troops on post. Maj. Mike Birmingham is the PAO, Sgt. Eric Reinhardt the editor and an addition to the staff, Jim Jeffcoat, managing editor. Thanks also to Sgt. Maj. (Ret.) Rich Olson, the deputy PAO, for encouraging his troops to “tell it like it is.”

Center—Fort Campbell's COURIER also has joined the pack of newspapers discussing soldier-related issues. The articles are the works of Erin FitzPatrick, which take a close look at domestic violence, and the steps being taken to stop the problems using the Fort Campbell Family Advocacy Program.

Right—Fort Meade's SOUNDOFF! has long had a reputation of being a publication unafraid to tackle the so-called “gut” issues. And One of the best journalists to delve below the veneer of soldier-social problems is Carol Cummings. Deadly drugs are once again tempting soldiers to indulge. The outcome can only lead to serious consequences. “Whether injected, snorted or smoked, HEROIN KILLS,” is the message in Cummings' article. PAO is Mr. Julius Simms and the editor is Florence Peace.

Journalist Award Winners



Journalist awards have gone to the following writers, editors and publications: David Ruderman, Julia Ayers, Laurie Almodovar, Sgt. Ed Passino, Jill Mueller, Carol Cummings (2nd award) and to the Tower Times, Courier (3rd award), Monitor (2nd award).

PUBLICATION AWARDS

Three Awards Army Flier; Courier

Two Awards

Inside the Turret; Casemate; Herald Union;
Guardian; Fort Riley Post; Ironside; Monitor

One Award

Guidon; Eagle; Fort Dix Post; Korus; Desert Voice;
Herald-Post; Pointer View; Torii; Talon; Lamp;
Seoul Word; On Guard; Training Times; Prairie
Soldier; Citizen; Redstone Rocket; Fort Carson
Mountaineer; Castle Comment, Mercury; Alaska
Post; Duty First; Sine Pari; Bulletin; Bayonet;
Frontline; Fort Riley Post; Benelux Meteor; Toby-
hanna Reporter; Riverside; Indianhead; Banner;
Tiefort Telegraph; Outlook; Paraglide; Castle;
Phoenix Rising; Pentagonam; Signal; Kwajalein
Hourglass; Buckeye Guard; Countermeasure; Bear
Facts; Tower Times

INDIVIDUAL AWARDS

Three Awards

Staci Sands

Two Awards

Tim Hipps; Carol Cummings

One Award

Larry Barnes; Spc. Christy Johnstone;
Tonya Riley; Nel Lampe; Dave Snyder;
Jean Schucker; Jean Offutt; Wayne V.
Hall; Spc. Mitch Frazier; Michael
Meines; Spc. Adriane Foss; Rick Brunk;
Lucille Anne Newman; Melissa Davis;
Bridgett Siter; Sally Shutt; Spc. Casandra
Brewster; Pfc. Monica Garreau; Pfc.
Teresa Heist; Sandy Riebeling; Spc. Peter
Fitzgerald; Harry Noyes; Mindy Ander-
son; Kim Rieschling; Sgt. William
Wilczewski; Roger T. Conroy; Spc. Ed
Passino; Jill Mueller; Julia Ayers; Laurie
Almodovar; David Ruderman

Words, Phrases and their Particulars

Pled or pleaded—"He also pled guilty to one count of willfully disobeying the orders of a noncommissioned officer to report. ..." Usage considers *pled* as colloquial and suggest using *pleaded* for the past tense.

"U.S. Soldier Dies From Injuries Sustained In Fire"—This headline appeared in the April KORUS, published by USFK, Korea. One *"dies of"* an illness or injury. For those among us interested in grammar, "die of" is referred to as a *phrasal verb*—that is, a group of words consisting of more than one word, a verb and a preposition or two: *work out*, *get rid of*. The word *sustained*, although mentioned in the AP Style Book also as being acceptable, generally is not preferred by most commercial editors. Almost all editors pick "suffer." Thus the headline should have read: **U.S. Soldier Dies Of Injuries Suffered In Fire.**

Mutual admiration is always between two persons, not more than two.

In opposition to—This phrase can be said or stated in one or two words: *against* or *opposed to*.

From Where I Sit



***By Master Sgt. Jon Connor
Chief of Army Newspapers***

A fresh look at the K LW competition

Another Keith L. Ware competition has come and gone. Well, sort of.

In reality, the winning Army journalists at Department of the Army level now have advanced to the Thomas Jefferson Awards Program competition at the Department of Defense level. Those results will be announced May 7.

Additionally, I've been attempting to successfully solicit in electronic form all of our K LW winners' award-winning entries to post on ArmyLink and possibly PA Link. And, coordinate the Journalist of the Year ceremony to be held in June.

Since early April, OCPA has been soliciting -- as announced in PA Preview -- any ideas or suggestions from the field to improve the K LW standing operating procedure for the next competition. OCPA will then review these ideas and our own, and then fine-tune the SOP in hopes of improving it.

To date, I'm sorry to report the response rate is very low. In fact, I've offered people whom I have talked to the past six months to officially e-mail their ideas. Those offers yielded little response. The window closes May 1.

Late last year, two MACOMs did decide to voice their discontent of certain portions relating to the 2000 K LW SOP. Their concerns demanded significant time to address and resolve their issues. This is what we at OCPA are trying to prevent from happening again, and offer the field the opportunity to forward their ideas to us.

Having said that, facilitating the 2000 K LW competition certainly was an education, if not a real eye-opener.

Looking at the numbers, Training and Doctrine Command dominated the competition.

One good reason for this is all the great journalists in that MACOM. Another is its newspaper program manager, Sgt. 1st Class Pat Buffett. Like Sgt. Maj. (R) Gary Beylickjian, Buffet takes an active role and critiques the publications in his command. Additionally, he makes himself available for telephonic conversations -- including personal visits -- to discuss ways to improve an installation's newspaper program.

And, he periodically arranges and conducts journalism video teleconferences for his command that have proved itself as a great forum to learn and exchanges ideas.

Just look at the results: TRADOC took Civilian Journalist of the Year, Military Journalist of the Year, 3 first-places, 4 second-places and 2 third-places.

Likewise, his design of TRADOC's journalism website is topnotch. It can be found at <http://www.monroe.army.mil/pao/klw/winnersare.html>

I highly encourage anyone to visit the site. It's a great place that can be used for educational and training purposes.

Right behind TRADOC was Forces Command with 4 first-places, 2 second-places, and 2 third-places. Close to that was U.S. Army Europe with 4 first-places, and 4 third-places.

Other interesting results were the U.S. Army Reserve with 4 first-places; Military District of

Washington had a soldier that won the new "Rising Star" category, 2 other first-places, and 3 second-places; and U.S. Army Medical Command had 3 second-places, and 4 third-places.

Puzzling was U.S. Forces Korea, Eighth U.S. Army with no firsts and 2 second-places.

So, what does it take to win or place in the DA-level KLV competition?

From observing the judging in 1999 and 2000, it seems that a solid piece of work has the best chance. By that I mean that the basic tenets of journalism are adhered to.

For stories, it's a good lead and bridge, well-organized thoughts, getting all the important questions answered and knowledgeable use of the Associated Press Stylebook – the bible of journalism, civilian and military.

For photography, it's expected the photograph is in focus, well composed, properly exposed and says something on its own. It seems that the unusual or different way of looking at a situation is what seems to offset it from the rest of the pack.

For publications, the aforementioned traits obviously apply, but also the logical order of layout and design play a major factor. For example, correct use of fonts, styles and techniques for headlines and double-trucks go a long way. Other things like if the publication is a "complete package" with useful information is strongly considered too.

One useful tool to help editors, command information officers and public affairs officers is the "Four-Star" newspaper criteria presented by Sgt. Maj. (R) Gary Beylickjian in POST-30-March 2001 (No. 35). The criteria will certainly ensure a quality product, if not a very strong contender.

Let's take a look at some of the judges' comments this year:

Criteria to win: "Pizazzazz. Something unique – better than normal approach to a story or different way to tell routine re-occurring story."

"Complete coverage of a topic; the personal aspect to promote change, thought and act; answers questions – readers want to know."

"To rise above average by showing some writing style with a good lead and solid reporting that didn't have holes."

"Exceptional writing, going above and beyond the norm in story structure and research. Few mistakes in spelling, punctuation, etc."

Areas of improvement: "Tighten writing style; use nickel words instead of 50-cent words; shorter sentences use active verbs."

"Focusing on the people aspects of the stories – not programs or things."

"Making dry bones come alive; finding unique topics; let the subject matter talk, not the journalist."

"Length of stories – too many stories were too long. Lead emphasis: in some stories, leads were buried. Attribution and use of multiple sources."

Weakest areas found: "The cooperation between editor/reporter is lacking. Some of these stories turned out mediocre because the editor didn't work with the reporter."

"The writing. Some of it has to do with the editing – they shouldn't let bad leads and clichés make it into print, especially when most of these publications are weekly or monthly. Maybe the editors need some more training. Many stories also lack good structures and flow." "Creativity; applying basics learned at DINFOS; following formula in news/news feature."

"A major weakness is the 'man on the street questionnaire.' Too often the questions are



Sgt. Ed Passino, writer of the article above, was named winner of the first "Rising Star" award in the 2000 KLV competition.

inane and the replies are banal. In one paper, the question was asked of children: 'Why do you think your Mom is special?' The reporter was content when the reply was 'She makes my breakfast,' or 'she is nice,' etc. Just a few probing questions could bring out real diamonds of childish innocence and perception."

As is evident, no one is suggesting or expecting perfection. It basically boils down to applying the basics. That sounds so simple, but the best-crafted story can be ruined by poor copy editing which starts with the journalist himself. Likewise, it's unfortunate when a potential award-winning photograph doesn't place or win because of poor cropping and composing...but it could have.

It should be remembered that the KLV competition is not why Army journalists exist, nor how Army journalists go about their day-to-day business. Every MACOM, installation and publication is unique in its mission to tell the story relevant to its readership.

What should be remembered, however, is that there are certain agreed-upon methods of doing business in our career field that ensure a good product. Innovation, hard work, and ambition are but some of the reasons that make the difference in the quality of our work.

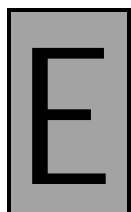
Army journalists should feel glad that the Army has an annual competition to recognize all the hard work in the field. This recognition is theirs for the rest of their life – to hang on the wall, to put on a resume, or to simply feel good about their work.

The main reason for the KLV program is professional development, using professional judges' feedback, for example, to share their expertise with all.

The best thing about the competition is that there's always next year to compete – to challenge yourself to improve the quality of your work. -30-



Best stand-alone photo of 2000, taken by Kryn P. Westhoven, Fort Dix POST



Excellence in Verbal and Visual Presentations

ALASKA POST (Fort Richardson) for the story, photos and layout in "Jump Master," by Spc. Nicole Sarkisian, published March 8.

POINTER VIEW (West Point) for the continuing series "Molding The Molders," by Sgt. Christopher Land. Part II was published March 2.

COURIER (Fort Campbell) for "Guns And Roses: Infantry Officer Retells Story Of Romantic Call To Arms," by Spc. Dahrl C. Hankins. Also for the sports story "Determination Is Power," by Jeremy Stevenson. Also for "Pretexting: Access To Personal Information Provides Opportunity For Identity Thieves," by Betty Geren. All published March 8.

POST (Fort Dix) for "Soldiers Make Hit For Memory Lane," by Dave Moore, published March 23.

SCOUT (Fort Huachuca) for "Moving Memorial: B Troop Welcomes New Commander; Seeks New Troopers To Fill Ranks," by Spc. Jessica Espinosa, published March 15.

FRONTLINE (Fort Stewart) for "DUI" and "Cycle Of Abuse Tears Families, Kids Apart," both by Spc. Stephanie L. Carl, published March 29.

COURIER (Fort Campbell) for "Healing Families: Post Program Protect Victims, Educates Perpetrators," by Erin FitzPatrick, published April 5.

GUIDON (Fort Leonard Wood) for "Tour Germany...In Missouri," by C. A. Baranow, published March 29.

RIVERSIDE (COE, New Orleans) for "Preserving The Past, Protecting the Future," by Eric Hughes, published March.

IRONSIDE (1AD, Germany) for "Partners For Peace: Iron Soldiers KFOR Allies Preserve Balanced Balkans Truce," story and photos by Staff Sgt. Michael Pintagro, published March.

COUNTERMEASURE (Fort Rucker) for the Special Report "Civilians Are Key In Accident Prevention," published March.

TRAVELLER (Fort Lee) for "Culinary Artists Strive To Make Cut," story and photos by Spc. Erika Gladhill, published March 15.

STRIPE (Walter Reed) for "U.S. Army Yellow Fever Commission: Research, People Prove 'Remarkable'," by Dr. John R. Pierce, published March 23.

BELVOIR EAGLE (Fort Belvoir) for the commentary "NCO Induction Ceremony An Honor," by Pauline Hunter. Also for "SMA To Soldiers: 'Get On Board Or Get A New Job'," by Spc. Casandra Brewster. Both published March 22.

POST (Fort Riley) for its four-page supplement commemorating the Persian Gulf War, articles by Daniel Hobson and James B. Pritchett, published March 2.

LAMP (Fort Leavenworth) for its March 15 articles on protective measures needed when tornado watches are announced.

GUIDON (Fort Leavenworth) for "Confidence Game," by Pfc. Chris Charlton, published March 8.

HERALD UNION (104th ASG, Germany) for "Triumphant Evening Turns Tragic For Maj. Gen. Rose," by Deborah Powers. Also for "World War II Heroes—Tuskegee Airmen Break Barriers," by Sheila Garret, both recounts of history, published March 20.

POST (Fort Dix) for "Civilian Conservation Corps Changed Dix, Nation," by Steve Snyder, published March 30.

REDSTONE ROCKET (For "Striking Up Friendships," by Sandy Riebeling, published March 14.

BENELUX METEOR (Belgium) for two commentaries: "Failing Grade Makes Way For Unique History Lesson," by Dawn Viola," and "Breaking The Cycle Of Violence," by Troy Darr. Also for "Farmer Recalls Watching Bomber Crash," by Thomas Larcheid. All both published March 27.

OUTLOOK (SETAF) for "Local Italian 'Heroine' Finally Gets Her Due," by Sgt. 1st Class Christopher Calkins, published April 3.

COURIER (Fort Campbell) for "A Case Of Sleeping With The Enemy: Task Force Calls on Commanders To Crack Down On Domestic Violence," adapted from an article by Linda D. Kozaryn, AFPS, published March 29.

MONMOUTH MESSAGE (Fort Monmouth) for "The Holocaust: Perpetrator's Sin Bridges Chasm Between Christians And Jews," by Stephen Larsen, published March 30.

NORTHWEST GUARDIAN (Fort Lewis) for its full page devoted to Nation Child Abuse Prevention Month, published March 30.

FRONTLINE (Fort Stewart) for "Domestic Violence Rates Persist," by Spc. Stephanie L. Carl, published March 8.

KWAJALEIN HOURGLASS (Marshall Islands) for the feature "Locals Bring Different Talents, Interests To Annual Arts Show," by Barbara Johnson, published March 30.

CANNONEER (Fort Sill) for "2nd-4th FA Soldiers Recall Deployment," by Sgt. Robyn Baer, published March 29.

ARMY FLIER (Fort Rucker) for "Female Soldiers Paint The Sky With Dedication, determination," by Staci Sands, published March 29.

AT EASE (Wisconsin NG) for "The Way We Were: 32nd Answers WWII Bugle Call," by Tom Doherty, published Spring 2001.

MISSILE RANGER (White Sands Missile Range) for the story, photos and layout in "More Than 3,000 Pay Tribute To Bataan Survivors," by Miriam Rodriguez, published April 6.

SOUNDOFF! (Fort Meade) for "Wild Ways," by Carol Cummings, published March 15.

CITIZEN (6th ASG, Germany) for "Fighting Siblings Can Grow Closer," by Nancy Fawley, published March 13.

POINTER VIEW (West Point) for "Interface—Engineering Psychology Cadets Learn How To Improve Human-Machine Interactions," by Sgt. Christopher Land, published March 30.

GUIDON (Fort Leonard Wood) for "Trash Into Treasure," by Pfc. Maurice Smith, published March 22.

MONITOR (Fort Bliss) for the excellent presentation "Bataan : Memorial Death March," produced by Sgt. Maj. Reimond A. Heep, Sgt. Tywanna Sparks, Sgt. Socorro A. Spooner and Armando Carrasco, published April 5.

ALASKA POST (Fort Richardson) for its superb 8-page special "Northern Edge 2001," a joint effort with the Air Force, published April 5.

IRONSIDE (1AD, Germany) for the story and photos in "2-37 Armor Feels Effects of ...Gas, Gas, Gas," by Spc. Roderick A. Berry, published April.

TIEFORT TELEGRAPH (Fort Irwin) for "Shaken Baby Syndrome: Another Face Of Child Abuse," by Spc. Kim Doolley, published March 30.

SIGNAL (Fort Gordon) for "The Chosin Few," by Sgt. Mark Swart, published March 30.

MISSILE RANGER (White Sands Missile Range) for "Drivers Train To Care For Precious Cargo," by Sandra Flores, published March 23.

FRONTLINE (Fort Stewart) for “If Swallowed Call A Physician Immediately...Poison Control Centers Continue To Combat Accidents,” by Amye H. Hunter, published March 15.

TRAINING JOURNAL (7th ATC, Germany) for “Combat Camera,” by Alicia Embrey, published in the March issue.

VOICE OF THE ROK (1st Signal Bde, Korea) for its marked editorial and graphic improvements. Sgt. Matthew Davio is the editor.

SIGNAL (Fort Gordon) for part two of the series “Crime On Post: MPs Pursue Fake IDs, Underage Drinkers,” by Spc. Frank Magni, published April 13.

RIVERWATCH (COE, Memphis) for “Reaching Out With A Strong Army,” photo and story by Brenda Beasley. Also for the graphic by Brenda Beasley accompanying interview “Deputy District Engineer Reports For Duty,” by Jim Pogue. Both published in the February/March issue.

MONITOR (Fort Bliss) for its double-truck presentation on Child Abuse, published April 12.

DISTRICT DIGEST (COE, Nashville) for an informative and interesting March issue. William Peoples is the editor.

POINTER VIEW (West Point) for “Over And Outsourcing: 734,000 And Still Counting,” by Irene published April 6.

TRAINING TIMES (100th ASG, Germany) for “Easter Traditions Come To Life Throughout Germany,” by Capt. Jeff Settle. Also for “Nurnburg Offers Historical Charm,” by Edmund Lada. Both published April 3-16.

POST (Fort Riley) for its four-page supplement “Living In Tornado Alley,” published April 6. Jim Pritchett is the editor. -30-

Passages from Pages of Army Newspapers

“In a small, dimly lit room tucked away in the corner of Fratellinico Gym, a dream is being realized. The pounding sound of a boxer working the heavy bag resonates throughout gymnasium—Lawrence Blackwell is at work.

“The 29-year old private first class, assigned to the 160th Special Operations Aviation Regiment (Airborne), is preparing to walk down the most important road of his 10-year career, a trip to the USA Nationals—the most heralded amateur boxing tournament in America. ...”

Jeremy Stevenson from “Determination Is Power,” COURIER, March 8.

“As the burly Army major saunters up the sunny pathway in a crisp, starched battle dress uniform and dark glasses, he seems to give off a tone from another era. Once inside, he takes off his cap and sunglasses to show in his eyes a gleam of the past.

“His stature is that of hero, his eyes show the depths of a soldier who’s been through it all and his laugh the passion of the Wild West. Maj. Bob Blanchette is a regular John Wayne.”

Spc. Jessica Espinosa from “Moving Memories: B Troop Welcomes New Commander: Seeks New Troops To Fill Ranks,” Fort Huachuca SCOUT, March 15.

“A trim, 30-something wife wearing a yellow summer dress and carrying red roses for her Army National Guard soldier is an image that never quite goes away.

“The soldier in this image, in his worn desert uniform, returned to the armory in Gardiner, Maine, on that late summer Saturday afternoon in 1991 after months of gritty duty in the Persian Gulf.

“Her husband had just gone through hell during Operation Desert Storm, the woman insisted, he would by God, get a proper homecoming. ...”

Master Sgt. Bob Haskell from “30 Years Of ‘Non-Routine Duty’”, published through ARNEWS.